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exception, appears to be the best of the American variants known to me: Brer Wolf engages Brer Hare to help him make a tobacco bed. As this is far from home, Brer Wolf takes a pot of butter along and puts it in a spring. Brer Hare pretends to be called to baptize children. Their names—through some error a fourth has crept in—indicate the amount of butter he has eaten. When the pot is found empty, they agree to find the thief by lying down on boards and seeing out of which one the butter will stew. Brer Wolf goes to sleep, but Brer Hare stays awake. After a while, when the butter stews out of Brer Hare on his board, he rolls Brer Wolf over on it and he himself lies down on Brer Wolf's board. Then he wakes Brer Wolf and convicts him of the theft.

In two other Maryland versions which were obtained from white people in St. Mary's and Montgomery counties, the fox takes the place of the wolf, though in the last the second part of the story is wanting.

Harris' version has the fox, rabbit and opossum and substitutes calls to a sick person for the calls to baptisms; the butter does not ooze out of the rabbit, but he has retained some on his paws.

Jones' version has the pretended calls to baptize, like the Maryland version, but omits the whole second part of the story.

Cosquin's version substitutes the Angelus for the calls, and has the thief exonerate himself in an entirely different way from that noted.

Though the mere fact that Cosquin has the Angelus where Jones has the calls (in common with the other European and American variants), makes it impossible that there be any immediate connection between Cosquin's and Jones' versions, I shall mention here also the other points in which they differ. With Cosquin the wolf and fox keep house together and live on robbery; with Jones the wolf hires the rabbit to help him in the harvest; with Cosquin the pot of butter is common possession and hidden in the woods; with Jones the pan of butter belongs to the wolf and is in his house. With Cosquin the name of the third child is in modern French, "J'ai vu son c..."; with Jones, "Scrapin er de bottom." With

Cosquin the fox breaks the pot, lays dead mice and slugs between the fragments and makes the wolf believe that they ate the butter; with Jones the rabbit declines the invitation of the wolf to take supper with him, because he is afraid his theft will be discovered and he will receive a beating.

If we sum up the preceding variations of the story we have the following results: Cosquin's Lorraine version is not a representative of the typical European form of the tale and Harris' version differs in a cardinal circumstance from what may be considered the characteristic American form of the story.

Jones' version does not hold an intermediate place between the European and the American forms, but only between Cosquin's and Harris' versions, and only as far as the first part of the story is concerned. Agreement in actors is second to agreement in plot.

The Lorraine version is not immediately connected with Jones' version and, even if it were, this would not confirm a theory that some of the negro stories have come from Picardy and Flanders. Since this particular *conte* is found all over Europe, it will be very difficult to say from what part of that continent it came to the United States. Perhaps in this case the history of colonization must come to the assistance of the science of folk-lore in order to enable us to arrive at a definite result.

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JOSEPH JACOB'S TRANSLATION
OF BALTHASAR GRACIAN'S
'ORACULO MANUAL.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Mr. Jacobs has, without a doubt, selected the only one of Gracian's writings which can have any interest at the present time. His translation of the 'Oraculo Manual,' entitled "The Art of Worldly Wisdom," well merits a place in every library and will amply repay any reader.

As a general rule, Gracian's works are of inferior value and marred by bad taste as well as deformed style, which, however, was then prevalent in Spain. Yet this book is of real worth, as is shown by the popularity it enjoyed

in later years and the various translations into other languages. At its publication the circulation of the volume was small, and its contents but slightly appreciated.

Although educated for the Church and passing his later life as Rector of the Jesuit College at Tarragona, Gracian (1601-1658) is by no means bigoted in his views, and, at times, appears liberal in the extreme. Rarely, if ever, does the Jesuit crop out. His maxims, written rather for men of power and ambition than for the middle classes, aim high and are singularly free from worldliness and self-interest. Shrewdness and knowledge of human nature show at every step, and herein lies especially the value of this collection of precepts. The tone, skillfully reproduced in the English version under consideration, is distinctly elevated, and reminds one very forcibly of some of the great thinkers of our own day. More as a historian than as a teacher does Gracian indicate the methods whereby success may be obtained and retained. The morality of the work compels high praise. The maxims, as given by Mr. Jacobs, may seem rather lengthily expressed; but this is the fault of the Spanish, rather than of the English. Perhaps it might have been better had our translator condensed them and given the ideas as pithily as possible. Be that as it may, however, readers who are unacquainted with Spanish owe a debt of gratitude to Mr. Jacobs for his careful transcription, and will never have cause to regret reading a book held in high esteem by such men as Schopenhauer, Sir M. E. Grant-Duff and John Morley.

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ANELIPEMAN.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In his 'Villainage in England,' at page 213, Professor Vinogradoff in speaking of the *anelipeman* says:—

"I have not been able to find a satisfactory etymological explanation of 'anelipeman': but he seems a small tenant, and sometimes settled on the land of a villain."

Toller's Bosworth gives:—*ān-lepe* adj. [*ān one*: *hleāp*, *hlȳp* a running, leap] *Going alone, solitary, private, alone*, etc.

Murray's 'New English Dictionary' gives:—*Anlepi*, a Obs. [earlier, and subseq.] North, repr. of OE. *ánlepiȝ*, and cites in illustration a 1400 *Rel. Pieces fr. Thornton MS. 13*. *Betwyx ane anlpyy man and ane anlpyy womane*.

The *anlepiman* and the *anlepiwyman* of the cartularies were undoubtedly the *unmarried* laborers upon the manors.

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SHAKESPEARIANA.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The one difficult passage in "Twelfth Night" which has never been satisfactorily explained occurs in Act II, 5, 36-7, where Malvolio is reading the letter which he supposes to be from the Lady Olivia. The perusal of the letter suggests to him the thought of marriage with her. Malvolio says: "There is example for't; the lady of the Strachy married the yeoman of the wardrobe." The mysterious word *Strachy* has called forth many emendations, and there can be no harm in adding another conjecture to the list.

As early as 1821, Boswell in the *Variorum Shakespeare* pointed out that Webster's "Duchess of Malfi" contained the story of a lady of high rank marrying a servant. Malvolio was in search of a parallel to his own case, and this would furnish it. This story of the Duchess of Malfi is old and well-known. It was published in Painter's 'Palace of Pleasure,' the great "store-house of Elizabethan plot," in 1566. A second edition appeared in 1569, and a third in 1575. From this it would seem that the book was very popular. The mere mention of a lady of high rank marrying a man of inferior rank would naturally have suggested the *story* of the Duchess of Malfi. I propose to read:

"There is example for't: The lady of the *Story* married the yeoman of the wardrobe." The *Story* is the well-known story to which I have referred, and to an Elizabethan audience the allusion would have been apparent. Furthermore it is perfectly in accord with Malvolio's curious phraseology to speak in this fashion. He does not have the virtue of directness and straightforwardness in speech.

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